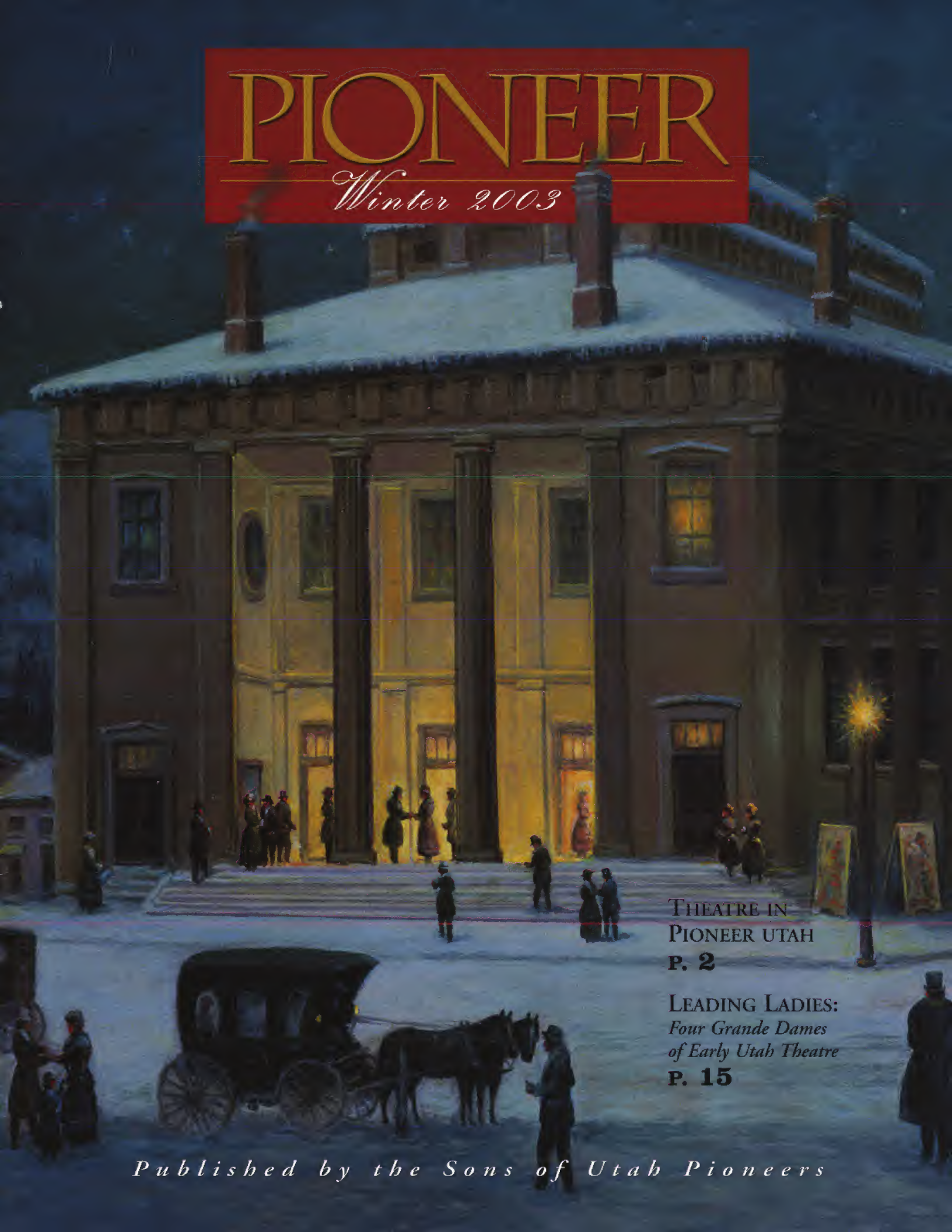


# PIONEER

*Winter 2003*



THEATRE IN  
PIONEER UTAH  
P. 2

LEADING LADIES:  
*Four Grande Dames  
of Early Utah Theatre*  
P. 15

*Published by the Sons of Utah Pioneers*



# PIONEER

Winter 2003

*Published  
by the Sons of  
Utah Pioneers*

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## NATIONAL HEADQUARTERS

3301 East 2920 South  
Salt Lake City, Utah 84109  
(801) 484-4441

E-mail:  
[sonsofutahpioneers@networld.com](mailto:sonsofutahpioneers@networld.com)

Website:  
[www.sonsofutahpioneers.org](http://www.sonsofutahpioneers.org)

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*The National Society of Sons of Utah Pioneers honors early and modern-day pioneers, both young and older, for their faith in God, devotion to family, loyalty to church and country, hard work, service to others, courage in adversity, personal integrity, and unyielding determination. Pioneer Magazine supports the mission of the Society.*

## COVER ART

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# Honoring Builders of the Past

By Louis Pickett

**I**t is difficult to find words to express my appreciation and love for the hearty souls who in the early days of the church left their comfortable homes, their cherished homelands and, in many instances, their families in order to accept a new religion and way of life. It required true dedication to make those sacrifices and follow their convictions.

My own great grandparents and the majority of my great, great grandparents accepted the gospel in the 1840s and 1850s and proceeded to gather to Zion. Some came from England and Denmark, others from Pennsylvania, Virginia, Kentucky, and Illinois. Each came to Utah as pioneers in wagon or handcart companies.

The hardships for the Saints were not over when they arrived in the Salt Lake Valley. My maternal forebears were sent directly to the Sanpitch Valley (Ephraim and Manti). The paternal side of my family also settled in Sanpete but farther south in Gunnison after brief stops along the way. The first winter for some was spent in dugouts cut into the side of a hill. Most of their time and energy was required to provide the basics of food and shelter. In spite of these harsh realities there was a desire to develop and enjoy cultural talents.

Previous editions of the *Pioneer* have included articles emphasizing the importance placed on education from the earliest days of the church. In addition to education the inspired leaders of the church encouraged the development of cultural talents by the Saints. This resulted in significant contributions in literature, music, and art. The articles carrying out the theme of this edition of the magazine tell of the influence of the theater.

As a youth I enjoyed watching amateur plays on the stage of our little meeting house. During my teen years, as a member of the Young Mens program, I enjoyed and was a participant in the "Road Shows" that

were written and produced annually in virtually all wards in the church. While this experience did not result in the development of any acting talent in me, it did give me an appreciation for the theater. With this appreciation I now find great pleasure in attending the theater. My wife and I have been season ticket holders for many years and we truly enjoy the plays.

Within five years of the arrival of the first company of Saints in the valley, the Social Hall was constructed and put into use for theatrical and other social events and activities. It stood on State Street at the west end of what is now called Social Hall Avenue in Salt Lake City. It was the first theater west of the Missouri River.

My place of employment during the majority of my working career was on Social Hall Avenue. I was quite aware of the reason for the name of the street and was familiar with the plaque that was located there. Today at that location there is a glass structure, shaped to resemble the old building, that protects the archaeological remains of the hall. At the dedication of this new structure President Gordon B. Hinckley, then First Counselor in the First Presidency, said "This represents faith in the future while honoring builders of the past." The Sons of Utah Pioneers truly honors those builders of the past who developed both the physical and the cultural society we enjoy today. ▼



**I**nspired leaders of the church encouraged the development of cultural talents by the Saints. This resulted in significant contributions in literature, music, and art.



Louis Pickett, newly appointed National President of Sons of Utah Pioneers for 2003.



# Theatre

in

## PIONEER UTAH

By J. Michael Hunter

*"If I were placed on a cannibal island and given a task of civilizing its people, I should straightway build a theatre for the purpose."*

—Brigham Young

Later-day Saint pioneers brought a heritage of theatrical activities with them when they entered the Salt Lake Valley in 1847. They had established one of the first community theatres in the United States at Nauvoo, Illinois, in the early 1840s.<sup>1</sup> These early pioneers believed that the theatre had been created for an ennobling purpose and that theatrical productions should present the highest moral standards and Christian values. Brigham Young observed, "If I were placed on a cannibal island and given a task of civilizing its people, I should straightway build a theatre for the purpose."<sup>2</sup> And that's exactly what the Saints did when they entered the Salt Lake Valley.

It was a little rough at first. The pioneers were busy raising food and building forts; they had little time to worry about building a theatre. They performed their first









**P**ioneers performed their first plays in the Old Bowery, built in 1849 in the southwest corner of Temple Square. It was built on 104 posts, approximately 100 feet by 60 feet, with "boards and planks for seats."



*Edward W. Tullidge*



plays in the Old Bowery, built in 1849 in the southwest corner of Temple Square. It was built on 104 posts, approximately 100 feet by 60 feet, with "boards and planks for seats" and a "large stage with curtains" at one end.<sup>3</sup> The Old Bowery accommodated around 3,000 people, and the Pioneer's Musical and Dramatic Company performed many plays there in the early 1850s, accompanied by the Nauvoo Brass Band.<sup>4</sup> Edward W. Tullidge wrote:

"No religious chief, excepting one like Brigham Young, a great society founder, would have permitted the performance of theatricals in the temple of an Israelitish people, for such the Bowery was in a primitive sense. But Brigham with his practical mind, realized that it was . . . a Moses-like performance to keep the modern Children of Israel alive and happy in the wilderness of their isolation, lest they should sigh for the leeks of Egypt and the merry-making of their native lands."<sup>5</sup>

Plays were performed in the bowery for only a few years. On 1 January 1853, Amasa M. Lyman dedicated the Social Hall which, according to Orson F. Whitney, was "the chief altar in Utah upon which incense was burned to the dramatic muse" throughout the 1850s.<sup>6</sup> The hall was located just south of the Lion House on State Street in Salt Lake City. The auditorium was 40 by 60 feet, which could hold approximately 300 patrons. However, according to one actor, nearly 400 people often crowded into the small building to see a play. The basement held two dressing

rooms and a banquet hall. The building was made of adobe brick with shingle roof.<sup>7</sup> The newly organized Deseret Dramatic Association gave their first performance on the 20 by 40 foot stage on 19 January 1853. The play was *Pizzaro* with Porter Rockwell playing the Spanish soldier. "Another word, grey-headed ruffian, and I strike," Rockwell uttered and then nervously turned toward the prompter and whispered loudly, "Shall I stick him?" The audience "convulsed" with laughter.<sup>8</sup> The production, no doubt, brought back memories for Brigham Young who had played the role of the high priest when *Pizzaro* was performed in Nauvoo for Joseph Smith.<sup>9</sup>

Brigham Young kept himself fully informed about theatrical productions performed at the Social Hall. He made it very clear to everyone involved that he planned to maintain the propriety of the theatrical productions in Salt Lake City. David McKenzie wrote:

"It was indispensable with him [that] all those entertainments should be conducted under the terms of the strictest morality. As early as 1854, he personally attended our rehearsals. He had his private carriage convey the lady actresses to and from the Social Hall on every occasion, so as to avoid the society that might embarrass them after the performances. Those rehearsals and dances were invariably opened with prayer. He sternly opposed the habits of smoking and drinking, and he insisted that the playhouse ought to be as sacred as the temple, and

*Salt Lake Theatre Group (p. 2), Tullidge (p. 4), Margetts (p. 5) © Utah State Historical Society. Social Hall, by Cornelius Salisbury (p. 2-3), Old Bowery (p. 4) © courtesy Daughters of Utah Pioneers. Social Hall photo (p. 5) © by Intellectual Reserve, Inc., courtesy LDS Family and Church History Archives. All rights reserved.*



might be made so by the proper conduct of those who were engaged in them. He used every laudable means to inculcate those views, but President Young was no autocrat and his good counsels were not always enforced, although not altogether unheeded. Yet I know of several instances where improper conduct on the part of performers caused their instant dismissal."<sup>10</sup>

Theatrical productions declined in Salt Lake City with the coming of Johnston's Army in 1857. However, when federal soldiers established Camp Floyd in Cedar Valley, west of Utah Lake, in 1858, they also built a small playhouse. One visitor to the new playhouse described it:

"Scenery and fresco work painted from the most ordinary materials. Mustard, common chalk, and blacking used for boots, were the elements from which palaces, cottages, gardens, and landscapes generally were brought out upon the canvas, while Shakespeare, himself, the patron saint of the Dramatic Temple the world over, loomed out above the curtain drop done up in common chalk."<sup>11</sup>

On 9 November 1858, the Military Dramatic Association performed a two-act farce *Used Up* and an afterpiece *The Dead Shot*. The Seventh Infantry Band furnished the music.<sup>12</sup>

In the fall of 1859, Phil Margetts organized the Mechanic's Dramatic Association in Salt Lake City. "As society in the Rocky Mountains began to recover from the partial disorganization consequent upon the Utah War," wrote Edward Tullidge, "the men in whom were the strongest professional instincts of the theatre began now in their line to revive the social life of the people." Since Margetts organized the association independent of the LDS Church, he needed to find a place to perform other than the Social Hall to which the inactive Deseret Dramatic Association had claim. Harry Bowring was building a new home on First South between Third and Fourth East, and since the partitions had not yet been constructed, the entire ground floor was made into a theatre.<sup>13</sup>

Margetts was anxious to get official approval for his project from Brigham Young, so he invited Brigham, Heber C. Kimball, and their families to a performance of *The Honeymoon*. When they arrived with their families (a crowd of about 100), they found that the two families could barely fit into the small building. Yet, Brigham Young was so pleased with the performance that at the end of the play he said, "The people must have amusements as well as religion." He then announced that the time had come to



*Phil Margetts*

*The Social Hall (below) was declared by historians to have been the first theatre west of the Missouri River.*





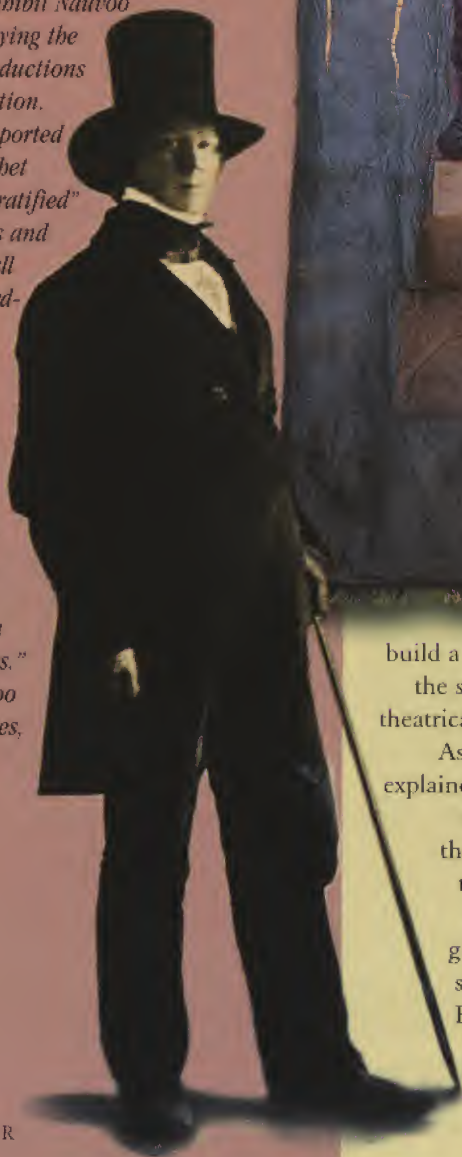
**T**hough Brigham Young was credited with cultivating theatrical affairs in territorial Utah, the inception of such entertainments took place much earlier, with Joseph Smith's endorsement.

The inauguration of Mormon theatricals came during the spring of 1844, after the conversion of Thomas A. Lyne, a professional actor from Philadelphia. Lyne, acting on an appeal by his brother-in-law, George J. Adams, contributed his experience and talent for the benefit of the financially encumbered Prophet. Following the April conference, a playbill announcing a "Grand Moral Entertainment" in the Masonic Hall was distributed. Richard Sheridan's *Pizarro* or *The Death of Rolla* was to be performed on April 24, 1844. According to the playbill, this production was intended "to aid in the discharge of a debt, against President Joseph Smith, contracted through the odious persecution of Missouri, and vexatious law suits."

Although heavy rains postponed the performance until April 26, the unfavorable weather did not inhibit Nauvoo citizens from enjoying the first of several productions under Lyne's direction.

The newspapers reported that even the Prophet appeared "highly gratified" by the participants and expressed "no small amusement" regarding their performance. The cast included Brigham Young as the high priest, Heber C. Kimball as Gomez, George A. Smith as the old blind man, Erastus Snow as Alonzo, and Amasa Lyman as Las Casas."

—*A Note on Nauvoo Theatre*, *BYU Studies*, vol. 34 (1994), Number 1.



build a large building for the specific purpose of theatrical performances.<sup>14</sup>

As Edward Tullidge explained: "In the Bowery the performances, though theatrical in their character . . . were nevertheless given in a religious sanctuary. . . . The Bowery could not, even in the public mind,

bear the name of theatre; and similar views may be taken of the Social Hall. . . . It [the proposed Salt Lake Theatre] was a theatre now, no longer a bowery; no longer a Social Hall; secular, not sacred. . . . It was the beginning of our proper dramatic era."<sup>15</sup>

The soldiers at Camp Floyd had been there about a year when they were ordered east because of the growing conflict that resulted in the American Civil War. Before heading east, the soldiers sold their supplies at auction. Brigham Young sent Hiram B. Clawson



to the auction with \$4,000. Some of the supplies he purchased were used to build the Salt Lake Theatre while other supplies were sold at a profit to form the nucleus of the theatre building fund. Brigham Young sent teamsters to the federal wagons in Wyoming, which had been burned by the Utah militia when the federal army first approached the Salt Lake Valley in 1857. The teamsters removed the iron from the wagons, brought it back and hammered it into nails to be used in the theatre.<sup>16</sup>

The site for the theatre on First South and State Street was next to a streambed of one of City Creek's meandering branches. Workers had to carefully excavate and place the footings, which were made of large sandstone slabs from Red Butte Canyon. Teamsters shipped giant red pine beams from Big Cottonwood Canyon to support the parquet and stage. The walls of the theatre rested on four-foot-thick stonework encased by one-foot-wide adobe bricking. Workmen took clay from the benches above the city and mixed it with straw and gravel to make the 385,000 bricks needed for the project. The roof was constructed of eighty-five-foot spans

composed of seven two-by-fourteen stringers tied together by handcrafted wooden pegs. The thousands of pegs needed were whittled by women in the evenings. According to one historian, "nearly every family residing in Great Salt Lake City at the time was represented on the roster of workmen." It was by far the largest structure yet built by the Latter-day Saints.<sup>17</sup>

By March of 1862, the Salt Lake Theatre, which could seat 1,500, was ready for use. The ground floor was 80 by 144 feet. Architect William H. Folsom stated, "The auditorium has a parquette and four circles, 60 feet on the outer circles, 37 feet on the inner, and covered with a circular dome in ogee or bell form." He went on to explain, "In the interior, the stage has an opening at the drop curtain of 31 feet front by 28 feet

**T**he people must have amusements as well as religion," Brigham Young said, then announced that the time had come to build a large building for the specific purpose of theatrical performances.

*W. H. Folsom*





**THEATRE.**  
GREAT SALT LAKE CITY, U.T.  
Manager, H. B. CLAWSON.  
Acting and Stage Manager, JOHN T. CAINE.

**Last Night**  
OF THE ENGAGEMENT OF  
**JULIA DEAN HAYNE,**  
AND THE  
**POTTER DRAMATIC COMPANY**  
**SATURDAY, SEPT. 2, 1865.**

Will be presented, the beautiful mythological Tragedy, in 3 Acts, from the Greek of Euripides, entitled  
**MEDEA**  
OR,  
**THE GOLDEN FLEECE.**  
Medea, (the Enchantress) JULIA DEAN HAYNE.  
Jason, (the Hero of the Golden Fleece) Mr. G. B. WALDRON.  
Orpheus, the Poet Mr. C. GRAHAM.  
Creon, King of Corinth Mr. S. R. LESLIE.  
Corinthian Mr. J. S. TOWNSEND.  
Id Corinthian Mr. J. A. SHIELDS.  
Lyones Mr. F. A. CLAWSON.  
Melancholus Miss DELLIE CLAWSON.  
Officer of the King's Guard Miss BOWLING.  
Creon's Daughter Mr. C. TAYLOR.  
Jason's Children Miss RELE DOUGLASS.  
Jason's Children Mrs. N. S. LESLIE.

To conclude with Sheridan Knowles' beautiful Comedy.  
**THE LOVE CHASE**  
Constantine JULIA DEAN HAYNE.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.  
Master W. W. WALDRON.

high, shows 27 feet in flats and 62 feet deep from footlights, 10 feet proscenium and 40 feet high from stage floor to ceiling."<sup>18</sup>

Brigham Young was the "designer and general dictator of the whole affair," and this was consistent with his belief that theatre was a civilizer and moral teacher to the masses.<sup>19</sup> In the dedicatory prayer of 6 March 1862, Daniel H. Wells prayed,

"All and every part of this building we consecrate and dedicate unto Thee, our Father, that it may be pure and holy unto the Lord our God, for a safe and righteous habitation for the assemblages of Thy people, for pastime, amusement and recreation; for plays, theatrical performances, for lectures, conventions, or celebrations, or for whatever purpose it may be used for the benefit of Thy Saints."<sup>20</sup>

On this occasion, according to his daughter, Clarissa Young Spencer, Brigham Young said:

"Every pure enjoyment was from Heaven and was for the Saints and when they came together with pure spirit and with

faith that they would pray for the actors and actresses they would be refreshed and benefited in their entertainments and that those on the stage should ever be as humble as if they were preaching the gospel. Truth and virtue must abound and characterize every person engaged on the stage or they should be immediately ejected from the building. No person would be permitted to bring liquor into this edifice."<sup>21</sup>

President Young was good to his word. When Lucille Western created "the wildest sensations" by pasting a thin slice of raw beef to her face in an 1869 production of *Oliver Twist*, Brigham Young, horrified by such staged realism, promptly put an end to the technique. John Sheepshanks, a non-Mormon visitor from England, said, "The President [Brigham Young] . . . did not like much noise and if the applause became loud and vigorous, his well-known face would be seen protruding from the curtain of his box and looking round, and lo! At once all was hushed." Indeed, Brigham Young once said in a sermon, "I have often felt that I would order the curtain dropped, and give a sharp reproof to those who scream, whistle, stamp, and indulge in many other unwise [and] reprehensible demonstrations."<sup>22</sup>

Brigham Young kept a close eye on the theatre. During the performance of one play, Sara Alexander, a blonde, played a role that called for a brunette in the script. Brigham Young pointed out the discrepancy to Alexander. She indicated that the matter was easily remedied if she could wear the glossy black curls worn by John McDonald in the play. McDonald "was inordinately proud of his wonderful locks that reached down to his shoulders." However, when Brigham Young asked for them, McDonald said, "If the success of the play depends upon my hair, Brother Brigham, you shall have my hair."<sup>23</sup>

However, Brigham Young's control over the theatre began to slip as the years went by. His daughter tells of an incident when a professional ballet was scheduled to appear at the Salt Lake Theatre. Brigham Young insisted that the dancers perform in ankle-length skirts. While the ballet's manager was not happy about this, he had the dancers perform in ankle-length skirts on the first night. However, "on each succeeding night for a week the wily manager cut off several inches from the bottoms of the tarlatan skirts until at the final performance they had reached the forbidden knees before Father was at all aware of what had happened."<sup>24</sup>

Brigham Young instructed the managers of the Salt Lake Theatre that no non-Mormon actors be engaged and that no tragedy be performed. However, when the managers heard that Thomas A. Lyne, a Mormon apostate and actor who had performed in Nauvoo, was in Denver, they invit-



ed him to coach the actors at the Salt Lake Theatre. He soon began performing in plays, and the managers next engaged non-Mormon actors to help with productions. During the theatre's second season, the managers staged a tragedy.<sup>25</sup>

On Christmas night 1862, the crowd waiting to get into the theatre became unruly and began pushing. Some waiting patrons "entertained fears of injury to ladies and children." The *Deseret News* did "earnestly beg of the thoughtless and giddy to refrain at once from this absurd and uncalled for practice."<sup>26</sup>

The moral quality of the productions apparently dropped over the years as well. In 1875, the *Salt Lake Herald* reported: "A lower style of entertainment, melodrama, juggling, and tumbling serve to fill the house."<sup>27</sup> The Salt Lake Theatre hosted Phrenologists, Japanese musclemen, and rambunctious political meetings.<sup>28</sup> "Actors from the East were accepted as readily as plays from the East," observed one historian. "The East, in turn, had frequently received its plays from Europe. If there had been any chance of building a distinct type of actor and play in Utah, the actors on the way to California proved too much for the managers of the Salt Lake Theatre to resist."<sup>29</sup>

Brigham Young and other Church lead-

ers attended the Salt Lake Theatre less frequently in the 1870s. LDS Church leaders were also vocally critical of the theatre's productions. Historian Ron Walker observed, "The secularizing trend continued in the twentieth century as the theatre became increasingly tied to the national theatrical circuit and consequently to New York booking agencies that virtually controlled attractions." This led to "growing uneasiness by church leaders."<sup>30</sup>

When Daniel H. Wells had dedicated the Salt Lake Theatre in 1862, he prayed:

"Suffer no evil or wicked influences to predominate or prevail within these walls; neither disorder, drunkenness, debauchery, or licentiousness of any sort or kind; but rather than this, sooner than it should pass into the hands or control of the wicked or ungodly, let it utterly perish and crumble to atoms; let it be as though it had not been, an utter waste, each and every part returning to its natural element."<sup>31</sup>

Commenting on this prayer, historian Edward W. Tullidge wrote:

"Not in the whole history of the stage, ancient or modern, was ever a theatre before thus endowed as a sacred dramatic temple for the people. . . . Hereafter perchance it may be regarded as one of the strange things of dra-

**N**ot in the whole history of the stage, ancient or modern, was ever a theatre before thus endowed as a sacred dramatic temple for the people. . . . Brigham Young, a man of no art culture beyond that which was self-evolved, but the high priest of a despised church, should have so lifted the theatre to the conception of the great high priests of the stage."

—Edward W. Tullidge



Heber M Wells Teresa Clawson Willo Winifred Kimball Fred Clawson  
Charles Bowton Mamie Clawson Boettel









matic history that Brigham Young, a man of no art culture beyond that which was self-evolved, but the high priest of a despised church, should have so lifted the theatre to the conception of the great high priests of the stage; and, if 'Brigham's Theatre' has fallen from its pinnacle, we shall not debit the fall to him nor his counselor whose dedicatory prayer is before our eyes."<sup>32</sup>

The tradition of theatre started by the Utah pioneers continued and spread to local communities throughout Utah.

As a reporter for *Harper's Weekly* who visited Utah in 1910 stated, "They [the people of Utah] are a literary people, lovers of art, music and drama. There is scarcely a city, town or hamlet in Utah that has not got its dramatic association."<sup>33</sup>

The Salt Lake Theatre was razed in October 1928. The Social Hall had been razed in 1922. Yet early theatre in Utah was not forgotten. In 1962, 100 years after the founding of the Salt Lake Theatre, the Daughters of Utah Pioneers dedicated their national headquarters building in Salt Lake City. The buff-colored building's façade was a replica of the old Salt Lake Theatre. The DUP museum that was housed in the new building contained memorabilia from the Salt Lake Theatre, including a curtain, some original seats, and a collection of costumes. In 1940, a commemorative plaque was placed on the new telephone building that stood where the Salt Lake Theatre once stood.<sup>34</sup> In 1992, officials dedicated a memorial to the Social Hall on State Street. The memorial was an open-air, steel-framed glass enclosure with the same dimensions as the original Social Hall. On the lower level of the memorial is a museum consisting of large sections of the hall's original foundations, ovens used for dinners and social occasions, artifacts found during excavations at the site, and a scale replica of the original Social Hall.<sup>35</sup> In 1980, construction began on a re-creation of a pioneer village at the mouth of Emigration Canyon. The village is called Old Deseret. A prominent feature of the village is a reconstruction of the original Social Hall. The Deseret Dramatic Association, the Social Hall's original theatre company, was

**The site for the Salt Lake theatre on First South and State Street was next to a streambed of one of City Creek's meandering branches. Workers had to carefully excavate and place the footings which were made of large sandstone slabs from Red Butte Canyon.**



*Brigham Young* (p. 6) © by Intellectual Reserve, Inc., courtesy LDS Family and Church History Archives. *Brigham Young theatre box* (p. 7), *Salt Lake Theatre tickets* (p. 7) and *playbill* (p. 8), photos by Robert Johnson © courtesy Daughters of Utah Pioneers. *Deseret Dramatic Association banner* (p. 6) © by Intellectual Reserve, Inc., courtesy Museum of Church History and Art. *Salt Lake Theatre Group* (p. 9), © Utah State Historical Society. *Salt Lake Theatre*, by Cornelius Salisbury, 1963 (p. 10-11), courtesy Utah Arts Council. All rights reserved.



**The people of Utah are a literary people, lovers of art, music and drama. There is scarcely a city, town or hamlet in Utah that has not got its dramatic association.**

—*Harper's Weekly*, 1910



Pioneer Memorial Theatre photo (p. 12), © Utah State Historical Society. Groundbreaking photo by Deseret News, (p. 13), courtesy Pioneer Memorial Theatre.

reorganized in 2000 and performs pioneer plays year-round at the reconstructed Social Hall.<sup>36</sup> The greatest memorial we have today of Utah's pioneer theatre heritage is the multitude of plays and musicals being performed in local communities throughout Utah for the entertainment and edification of the local citizenry. ▼

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1 George D. Pyper, *The Romance of an Old Playhouse* (Salt Lake City: Deseret News Press, 1937), 24–31.

2 Clarissa Young Spencer and Mable Harmer, *Brigham Young at Home* (Salt Lake City: Deseret News Press, 1947), 140.

3 Myrtle E. Henderson, *A History of the Theatre in Salt Lake City from 1850 to 1870* (Evanston, Ill.: M.E. Henderson, 1934), 15–26; Andrew Jensen, *Encyclopedic History of the Church of Jesus Christ of Latter-day Saints* (Salt Lake City: Deseret News Publishing, 1941), 83; B. H. Roberts, *A Comprehensive History of The Church of Jesus Christ of Latter-day Saints*, vol. 3 (Salt Lake City: Deseret News Press, 1930), 493; Carter E. Grant, "Zion's Ten Acres," *Improvement Era* 73 (June 1970): 16.

4 Orson F. Whitney, *History of Utah* (Salt Lake City:

*George Q. Cannon & Sons*, 1892), 1:502, 2:34n; "Chronicles of Utah," Contributor 2 (June 1881): 269.

5 Edward W. Tullidge, "Dramatic Reminiscences," *Tullidge's Quarterly Magazine* 2 (1883): 569–70.

6 Whitney, *History of Utah*, 1:503.

7 Pyper, 48.

8 Whitney, *History of Utah*, 1:501–2.

9 Edward W. Tullidge, *History of Salt Lake City* (Salt Lake City: Star Printing Company, 1886), 741.

10 Horace G. Whitney, "The Story of the Salt Lake Theatre," *Improvement Era* (June 1915): 691–92.

11 "Theatre—Camp Floyd," *Kirk Anderson's Valley Tan*, 19 November 1858, 2.

12 "Theatre," *Kirk Anderson's Valley Tan*, 12 November, 1858, 2; Pyper, 67.

13 Edward W. Tullidge, "Dramatic Reminiscences," 569–70.

14 Spencer, 140–41.

15 Tullidge, "Dramatic Reminiscences," 569.

16 Spencer, 141.

17 Ronald W. Walker and Alexander M. Starr, "Shattering the Vase: The Razing of the Old Salt Lake Theatre," *Utah Historical Quarterly* 57:1 (Winter 1989): 66–67.

18 Pyper, 85.

19 Walker, 66.

20 Pyper, 91.

21 Spencer, 143.

# Pioneer Memorial Theatre



Early picture of theatre pictured above. Inset: Groundbreaking for the Pioneer Memorial Theatre performed by Leland B. Flint of Kennecott Copper, Dr. A. Ray Olpin of the University of Utah, President David O. McKay of the Church of Jesus Christ of Latter Day Saints and Governor George D. Clyde, 1 July 1960.

By Janet Peterson

Two edifices in Salt Lake City bear resemblance to the original Salt Lake Theatre, which was razed in 1928. One is the Daughters of Utah Pioneers Museum, built in 1950, and located on north Main Street. The other is the Pioneer Memorial Theatre on the University of Utah campus, completed in 1962.

The 1928 sale and razing of the much loved, but decaying, pioneer theatre caused great dismay among its patrons. The classic Salt Lake Theatre provided the stage for developing local thespians and attracted many nationally acclaimed actors. Kingsbury Hall on the university campus opened two years later, providing a new and elegant setting. This theatre was best suited to large-scale productions rather than more intimate theatre.

In 1945, Dr. C. Lowell Lees, then chairman of the Theatre Department at the University of Utah, proposed building a replica of the Salt Lake Theatre. Fund-raising began and support was sought from the community and businesses, the Utah





22 Walker, 71.

23 Spencer, 147.

24 Ibid., 147–48.

25 John S. Lindsay, *The Mormons and the Theatre* (Salt Lake City: n.p., 1905), 28–29; Whitney, "The Story of the Salt Lake Theatre," 514–15.

26 Deseret News, 31 December 1862.

27 Salt Lake Herald, 19 February 1875, 3.

28 Walker, 73.

29 Ibid.

30 Ibid., 74.

31 Pyper, 92.

32 Ibid., 98.

33 Joel E. Ricks and Everett L. Cooley, *The History of a Valley* (Logan, Utah: Cache Valley Centennial Commission, 1956).

34 Walker, 88.

35 Matthew S. Brown, "Salt Lakers Go Below For An Uplifting Dedication," *Deseret News*, 10 June 1992, A1.

36 "Social Hall—1853,"  
[www.thisistheplace.org/Tour/Social.htm](http://www.thisistheplace.org/Tour/Social.htm).



Centennial Commission, and The Church of Jesus Christ of Latter-day Saints. However, it would not be until 17 years later that the new theatre was completed. Ninth Church President David O. McKay dedicated Pioneer Memorial Theatre on 10 October 1962, 100 years after the dedication of its predecessor.

The building is a stylized replica of the old Salt Lake Theatre, with the main floor seating 1,000. Many seats have the names of pioneers engraved on the arms representing donations of patrons who wished to honor their ancestors. The new theatre complex serves both the university and community as a teaching facility and as a site for high quality dramatic and musical productions.



Visit the Social Hall replica (left) at This is the Place Heritage Park.

The 2003 Season of the Deseret Dramatic Association includes the following productions:

**PATRICK HENRY, PATRIOT** July 3, 4, 5  
*One-man show by Michael Bennett*

**PIONEER CELEBRATION** July 24, 25, 26

#### **AN EVENING AT SLEEPY HOLLOW**

Sept. 26, 27; Oct. 3, 4, 10, 11, 16, 17, 18, 23, 24, 25, 30, 31  
*Guests enjoy an interactive evening in Sleepy Hollow. Meet Ichabod Crane and be chased by the Headless Horseman.*

#### **HAUNTED DESERET**

Sept. 26, 27; Oct. 3, 4, 10, 11, 16, 17, 18, 23, 24, 25, 30, 31  
*Hear spine-tingling local legends and ghost stories as you move through the village by candlelight to visit the haunted buildings and sites.*

#### **SUNSET TALKS WITH MOUNTAIN MAN**

##### **CALEB STOCKTON**

*Weekends in the Fall: Sit around the fire pit and hear the adventures of a "real" mountain man.*

#### **AN EVENING WITH DICKENS**

Dec. 4, 5, 6, 11, 12, 13, 18, 19, 20

*You will never experience A Christmas Carol more poignantly than by hearing Charles Dickens, himself, do the reading of his famous Christmas tale.*

#### **CHARLES DICKENS NATIVITY**

Dec. 4, 5, 6, 11, 12, 13, 18, 19, 20

*For the first time, the nativity written by Charles Dickens will be performed using beautiful handmade figures in a puppet theater format. Both children and parents will love it!*

#### **MESSIAH SING-IN AT THE PINE VALLEY**

##### **MEETING HOUSE**

Dec. 4, 5, 6, 11, 12, 13, 18, 19, 20

*Join in with the pioneers of the "Pioneer Chorale" as they sing Handel's Messiah to an authentic pump organ.*

Contact This is the Place Heritage Park at (801) 582-1847 for times, prices, and additional information.





*Maude Adams*



# LEADING LADIES:

## FOUR GRANDE DAMES *of* Early Utah Theatre

*By Janet Peterson*

In pioneer Utah, long before the advent of motion pictures, television, videos, and DVDs, the theatre was the major form of public entertainment. Drama had played a large role throughout Latter-day Saint history and was seen as a vehicle not only for providing amusement but also for teaching values. Thus, those who starred in these dramatic productions were highly regarded and prominent. Four women who helped define theatre in early Utah were Sara Alexander, Maude Adams, Julia Dean Hayne, and Maud May Babcock.

### Maude Adams

The original Peter Pan, Utah-born Maude Adams was a nationally acclaimed actress during the turn of the century's "golden age" of theatre. So highly regarded was Maude that Mark Twain wrote to her: "The next best play on the boards is a long way behind as long as you play Peter."<sup>1</sup>

Maude was born in Salt Lake City on 11 November 1872. Her mother, Annie Adams, had been encouraged as a child by Brigham Young to participate in pioneer dramas. When the Salt Lake Theatre was completed in 1862, Annie became one of the leading players on the new stage. Maude's father, James Henry Kiskadden, not a Latter-day Saint, met his wife when he came to Utah to do business. He followed

his wife in her theatrical tours after she joined a traveling troupe.

Little Maude made her stage debut at the age of nine months when she substituted for another baby who was to appear in a play. From then on, the stage became her home and the love of her life. She won her first speaking part at age five. Over her father's objections, Maude appeared in most of the productions her mother appeared in. However, when she was ten years old, her parents sent her to live with her maternal grandparents in Salt Lake City to attend school. Two years later when her father died, Maude rejoined her mother in California and chose Adams as her stage name.

Mother and daughter made their way to New York City, where Charles Frohman, a producer, offered both of them parts in his plays. This was Maude's big break, for she earned fame and fortune through Mr. Frohman. In exchange, she allowed him to "pick her roles and dictate her life. His rules were the same for all his female stars: Maintain high moral behavior, do not appear in public, obey his orders without protest, never marry, surrender your destiny."<sup>2</sup> Maude was content with his requirements, for

although she was a very reclusive and private person, she loved acting passionately.





**A**udiences flocked to see the beautiful and talented Maude Adams (below) as the leading lady in numerous Shakespearean plays, as well as *Joan of Arc*, *The Little Minister*, and her favorite, *Chanticleer*.

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Audiences flocked to see the beautiful and talented Maude as the leading lady in numerous Shakespearean plays, as well as *Joan of Arc*, *The Little Minister*, and her favorite, *Chanticleer*. In 1905, James M. Barrie's play *Peter Pan* debuted on Broadway with Maude in the title role. Nearly fifty years later when Walt Disney produced his animated version, "RKO Radio Pictures issued special art stills of all the Peter Pans" and noted that Maude Adams was "the greatest of all."<sup>3</sup>

Illness caused Maude to retire from the theatre when she was forty-six. She made a brief comeback in a touring production of the *Merchant of Venice*, which was brought to Kingsbury Hall in 1931 but did not have enough acclaim to play in New York. Later, Maude worked at General Electric Laboratories, where she pioneered the design of lamps for making motion pictures in color.

Her last working years she taught drama at Stephens College in Columbia, Missouri. *Peter Pan* finally did grow old; Maude died in 1953 at the age of 80.



## Sara Alexander

Twenty-year-old Sara Alexander, a Virginia native, walked most of the way in the westward trek to Utah with her family and described the experience as "a perfectly harmonious journey."<sup>4</sup> Upon her arrival in Salt Lake City in 1859, she taught school, and then at the invitation of Brigham Young, she and her widowed mother moved into the Lion House so that she could teach dancing to Brigham's daughters.<sup>5</sup> Although it was with reluctance that she joined the Deseret Dramatic Association, acting became her passion and eventually took her to San Francisco, Chicago, New York, and Hollywood.<sup>6</sup>

Sara worked in the newly completed Salt Lake Theatre as both an actress and ballet mistress. Of slight build, she often took the parts of children in various plays and was well-known for dancing a lively sailor's hornpipe in *Black-Eyed Susan*. When T. A. Lyne, a convert to the LDS church and renowned actor, came to Salt Lake City as a drama coach, he cast Sara as Ophelia in *Hamlet* and gave her significant roles in other





Shakespearean plays and serious dramas.

As a young woman, Sara refused a proposal of marriage as a plural wife; she remained single throughout her life. Still, she had many suitors, one of whom approached Brigham Young about marrying her. Protective of Sara, Brigham told him: "I have seen you attempt Richard III and Julius Caesar with fair success, but I advise you not to aspire to Alexander."<sup>7</sup>

Seeking a larger audience than in Utah for her acting, Sara joined a theatre company in San Francisco in 1868. Three years later, she brought her sister, Mary Ada Finlayson, who was very ill, to San Francisco in hopes of helping her recover. When Mary Ada died a few weeks later, Sara made funeral arrangements in San Francisco. She did not notify her brother-in-law, Mary Ada's husband, of his wife's death; she held him responsible for Ada's death. However, Sara did send James Finlayson the bills and a note that she was keeping her two-year-old niece, Lisle.<sup>8</sup>

Sara raised young Lisle in the theatre, as they traveled to Chicago, around the United States in touring companies, and then finally to the "Big Apple"—Broadway—where each were in numerous productions. Lisle chose

the stage name of Lisle Leigh. Although Lisle did meet her father later in her life, she had little interest in or affection for him.

The new motion picture industry beckoned Sara in 1916 when Twentieth Century Fox offered her roles in such silent movies as *Passion Flower*, *Little Miss Happiness*, and *The Cavel Case*.<sup>9</sup> Sara Alexander's career was indeed enduring for she made her last appearance on a Broadway stage at age 84. She died three years later in 1926.

## Julia Dean Hayne

Though Julia Dean Hayne lived in Salt Lake City for just under a year, she was an immensely popular actress and

became a legend to theatre-goers.

Julia was born in New York in 1830, the same year that The Church of Jesus Christ of Latter-day Saints was organized. She made her New York City debut when she was 16 years old, at the same time that halfway across the country, the early Saints were fleeing Nauvoo. In her early twenties, Julia and her husband, Dr. Hayne, sailed to San Francisco, where she had accepted an offer to entertain the gold-rush communities of northern California. The Haynes divorced during this period.

Julia's touring company traveled to the Salt Lake Theatre in 1865. Tired of jarring and dusty stagecoach travel and road life, Julia gladly accepted the offer to join the Salt Lake dramatists for a season. She participated in more than 20 productions until her contract expired the following June. One writer observed, "Julia Dean Hayne's season in the Salt Lake Theatre in the middle sixties has been regarded as the brightest spot in the early history of drama in Utah."<sup>10</sup>

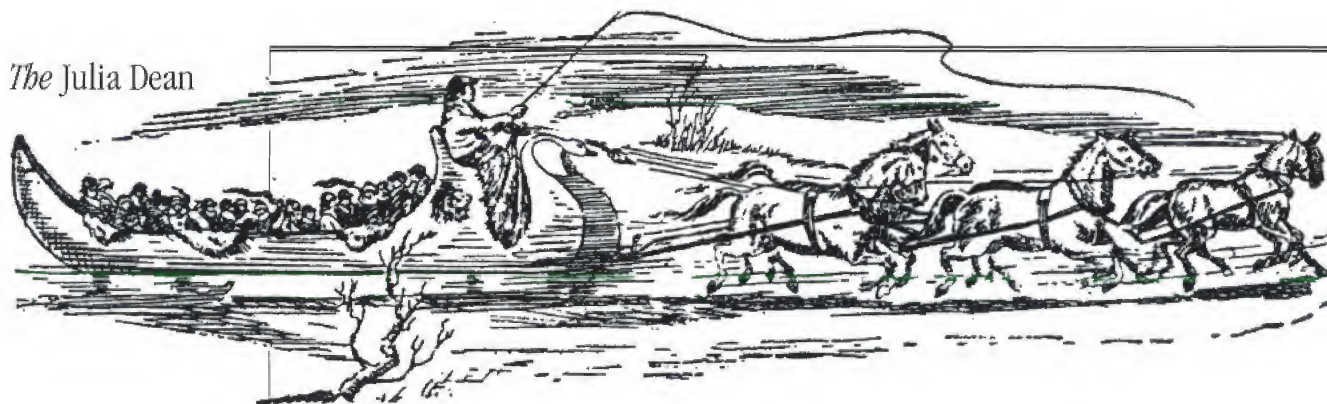
Brigham Young, an admirer of this charming actress, built a sleigh that he named the *Julia Dean*. The sleigh was enormous; it was pulled by six matching grey

**S**ara worked in the newly completed Salt Lake Theatre as both an actress and ballet mistress. Of slight build, she often took the parts of children in various plays and was well-known for dancing a lively sailor's hornpipe in *Black-Eyed Susan*.

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*Moon photo of Maude Adams (p. 14), Julia Dean (p. 16), photos by Robert Johnson; Maude Adams photos (p. 15-16) © courtesy Daughters of Utah Pioneers. Sara Alexander (p. 16), Maud May Babcock photos (p. 17-18), © Utah State Historical Society. All rights reserved.*





## Notes

1 Jane Edwards, "Maud Adams' Magic," Salt Lake Tribune, Jan. 5, 1997, J-1.

2 Edwards, J-3.

3 "Death of Maude Adams, End of Brilliant Stage Era," Daughters of Utah Pioneers archive, 1953.

4 Sandra Dean Brimhall, "Sara Alexander: Pioneer Actress and Dancer," Utah Historical Quarterly 4 (Fall 1998), 322.

5 Brimhall, 324.

6 Ila Fisher Maughn, Pioneer Theater in the Desert (Salt Lake City: Deseret Book, 1961), 110.

7 Kate B. Carter, ed. Treasures of Pioneer History, 6 vols. (Salt Lake City: Daughters of Utah Pioneers, 1952-57), 1:94-95.

8 Brimhall, 330-31.

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10 Emma R. Olsen, "Leading Ladies for the Dramatic Arts," Daughters of Utah Pioneers Lesson for November 1992, 119.

11 Jane Edwards, "First Lady of Drama," Salt Lake Tribune, 23 June 1996, J-1.

12 Twila Van Leer, "Strong Voice from the East Found Resonance in the West," Deseret News, June 15-26, 1996, B-1.

13 Leer, B-9.

14 Edwards, J-2.

15 Edwards, J-1.

The Babcock Theatre at the University of Utah is named after Maud May.

horses and could seat 40 children.

While in Utah, Julia met James G. Cooper, Secretary of the Territory of Utah, whom she married at the end of her Salt Lake stage experience in 1866. The Coopers then left Utah for the East, but within a year Julia died during childbirth.

## Maud May Babcock

Maud May Babcock made a lasting impact on speech and drama in Utah as the founder of both the Theatre and Communication departments, as well as the College of Health, Physical Education, and Recreation at the University of Utah. So significant was her influence that one of the theatres at the Pioneer Memorial Theatre on the University of Utah campus is named after her.

Susa Young Gates, daughter of Brigham Young and a summer student at Harvard University, painted such an intriguing picture of life in Utah that her elocution teacher, Maud May Babcock, decided to come and teach for a one-year sojourn. That decision to leave the East in 1892 changed the course of Maud May's entire life, for she was baptized a member of The Church of Jesus Christ of Latter-day Saints four months later and spent the rest of her life as a Utah resident.



Born in East Worcester, New York, in 1867, Maud May studied at the Philadelphia National School of Oratory and the American Academy of Dramatic Art. She became a recognized leader in the

field of elocution.<sup>11</sup> Her family was so livid over her religious conversion that her mother said she would rather Maud May had had a child out of wedlock and that she hoped her tongue would be paralyzed if she publicly defended the church.<sup>12</sup>

Petite in size (5'4") but strong in will and body, Maud May didn't simply come to teach; she persisted in improving education, particularly for women. When her efforts to establish a women's "physical culture" program were ignored, Maud May started a private school for physical fitness and was one of the founders of the Deseret Gymnasium.<sup>13</sup> When students and friends stayed at her cabin in Brighton she took them on arduous hikes. One guest recalled, "She would go up that hill leading all of us. It was a 3,000-foot climb. . . . Maud was 63 years old."<sup>14</sup>

During her forty-six-year university career, Maud May, a popular but strict teacher, directed over eight hundred plays, and taught speech and drama to thousands of students. One of her speech students, Joseph F. Smith, who later served as sixth president of The Church of Jesus Christ of Latter-day Saints, remarked about her insistence on excellence: "She could scorch a student or an entire class with a look. Her students had no difficulty whatsoever in developing humility."<sup>15</sup>

Although Maud May's energetic vision of a quality university speech and drama program at times met with resistance, she was undaunted and eventually witnessed the realization of many of her dreams. One of her most significant contributions was the formation of the nation's first university professional theatre company.

Maud May Babcock, often called the "grande dame" of Utah theatre, died at age 87 in 1954.

Maude Adams, Sara Alexander, Julia Dean Hayne, and Maud May Babcock all dazzled the stage and were truly four grande dames of early Utah theatre. ▼





# *Illuminating* **Theatre**

*By J. Michael Hunter*

**I**t was late one afternoon in the 1860s at the Salt Lake Theatre. Rehearsal for that night's play was over. Artist Alfred Lambourne thought the Salt Lake Theatre was empty, but as he was putting some finishing touches on a scene he heard the sound of approaching footsteps. Looking up he saw President Brigham Young inspecting the water barrels and salt tanks that stood to the side of the stage in case of fire. Thick crusts had formed over the tops of the salt barrels. The president shook his head, compressed his lips, and then took the end of his gold-headed cane and broke the crust.

Brigham Young was anxious about fire safety, and for good reason. As one Salt Lake Theatre actor explained, "Many a bucket of sand was thrown on a blazing lamp to stop an insipient fire."<sup>1</sup> Theatres require a lot of light and in the years before electricity, fires were a common occurrence. By the time the Salt Lake Theatre came along, theatres had been experimenting with lighting for several centuries.

In sixteenth-century England, entrepreneurs constructed buildings for the presentation of plays. These theatres were circular and open to the sky with only the stage being sheltered from the weather. Performances were mostly given by daylight. However, by



**F**rom 1862 to 1872, the Salt Lake Theatre was lighted by roughly 150 coal oil lamps. The size of the stage accommodated 16 footlights.



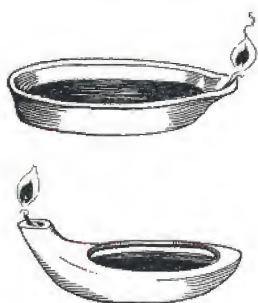
*Inside Salt Lake Theatre (p. 20)  
© by Intellectual Reserve, Inc.,  
courtesy LDS Family and Church  
History Archives.*

the end of the sixteenth century, some performances were given in the evenings in completely enclosed theatres. Stage managers began to use stage lighting in the form of cressets, oil lamps, and candles. Cressets were metal (usually iron) containers fastened to a pole or wall, filled with blazing pine knots, and used as a torch or lantern. Oil lamps were open containers with floating wicks.

By the early seventeenth century, stage managers were using footlights and side-lights. This was accomplished by placing a row of oil lamps at the front edge of the stage, out of sight of the audience, and also by placing vertical rows of lamps just behind each of the wings at the side of the stage. At the time, footlights were called "floatlights" since the old open-flame oil lamps were used for this purpose. As the century progressed, candle-powered chandeliers were hung above the stage, and bracket lamps were placed at the sides of the stage. Lamps were also placed at the front edge of the stage floor. These lamps were protected by shades which guarded the flames from drafts and prevented the lights from shining in the faces of the audience. The chandeliers and lamps held tallow candles. Wax candles provided steadier and whiter light but were also more expensive. These tallow candles "hung in dripping radiance over the stage, whether the scene portrayed a forest, a city square, or a moonlit exterior."<sup>2</sup>



While improved candles had taken the place of oil lamps in the seventeenth century and were used through most of the eighteenth century, oil lamps came back into fashion in the late eighteenth century. The open-flame camphine burner was used because camphine oil was clean-burning. In 1783, the kerosene lamp with an adjustable wick was invented in France. It was followed by the Argand oil burner, which had a cylindrical wick and a glass chimney which



**O**pen-flame oil lamps in which the wick floated in the oil were used in prehistoric times. Lamps of this type are found in ruins dating back to 7,000 and 8,000 B.C.



**O**ne of the earliest form of light source was the blazing pine knot. An iron basket called a "cresset" acted as holder for the flaming wood. The design shown here was used in the fifteenth century.



**T**he tallow candle followed the open-flame lamp, dating from the first century. In the theatre, candles were usually protected by shades, which served the double purpose of guarding the flame from drafts and cutting off the light that would otherwise shine in the faces of the audience.



**T**he open-flame gas burner was invented in Scotland in 1782. This form of lighting was used wherever the requirements were sufficient to justify the expense of a gas generating and distributing system. One of its earliest uses was in the theatre.





improved and steadied the flame, providing whiter and brighter light.

By the early nineteenth century, the chimneyed oil lamp had taken the place of the candle. It was a common sight in the theatre to see hundreds of oil lamps hanging in clusters from the ceilings and projecting from the walls, balconies, and boxes. These lamps were also used as footlights and sidelights. Around this same time, some theatres were experimenting with illuminating gas lights, but since there were no gas plants or large

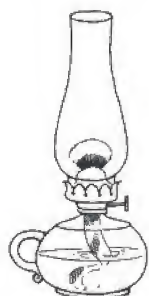
street mains, gas lighting did not come into common use until mid-nineteenth century. Since gas lighting could be regulated and controlled, elaborate lighting effects began to be used in productions.

During this same period, another important form of illumination developed: the limelight. In 1816, Henry Drummond discovered that by raising a piece of lime to a high temperature, it became incandescent and gave out a brilliant white light. This calcium light or limelight, came into general stage use around 1860. It was produced by combining a burning mixture of oxygen and hydrogen on a block of lime. The light was so concentrated and localized that it was used as a spotlight on the hero of the play.

From 1862 to 1872, the Salt Lake Theatre was lighted by roughly 150 coal oil lamps. The size of the stage accommodated 16 footlights. Reflectors of polished tin were used to direct the light toward the actors. Three lamps, one above the other, were used on each of the three posts which supported the fly galleries on either side of the stage. A large central candle-lit chandelier illuminated the auditorium. McKee Rankin, a nationally known actor, said the following about his 1871 performance in the Salt Lake Theatre: "The stage manager was a man of wonderful resources and I was struck particularly with his handling of the light effects. Each act was perfect in that respect and, what is more remarkable, he had no gas to modulate the

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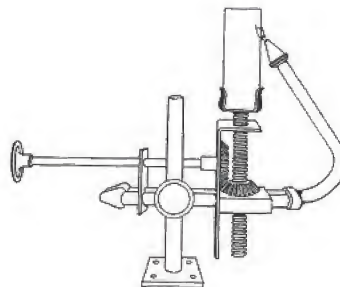
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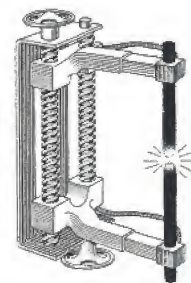
The kerosene lamp with an adjustable wick was invented in 1783 in France. The glass chimney quickly followed. It was many years before it came into general use.



After the candle in domestic lighting came the open-flame camphine burner, which consisted of one or more round wicks inserted into a vessel of clean-burning camphine oil.



A block of lime heated to incandescence by an oxyhydrogen blowpipe was used for many years as a spotlight in the theatre. From this practice the expression of being "in the limelight" originated.



In 1808, Sir Humphrey Davy invented the electric arc. In the 1840s it came into use on the stage and later superseded the limelight. The earliest lamps provided for adjustment of the carbon by hand.



**E**lectric lights appeared in Salt Lake City in 1880, but were not installed in the Salt Lake Theatre until some years later.



effects with, as the entire house was lighted front and rear with coal oil."<sup>3</sup>

The oil lamps frequently overheated and broke into fire. Buckets of sand and water and barrels of salt were kept on the galleries above the posts where the sidelights were mounted. During one lecture, three oil lamps in the footlights caught fire. Brigham Young stepped out onto the stage, fanned out the flames with his broad-brimmed hat, and returned to his box without remark.

The limelight was first used in the Salt Lake Theatre in April 1866. The operator could carry the lantern and the two gas tanks with him as he moved. He usually positioned himself in the fly galleries.

Gas lighting was installed in the theatre in July 1872. Gas lighting provided increased control as well as additional illumination. A gas man operated the valves to increase or decrease lighting as it was called for.

In 1878, Paul Jablochhoff caused a sensation in the theatrical world when he introduced his electric candle, which consisted of two carbon rods mounted side by side and separated by an insulating compound. The compound would melt away just fast enough to permit continuous burning of the arcs across the upper ends. In 1879, Thomas Edison invented his incandescent lamp.

Experiments with incandescent lamps in theatres began in 1880. However, it was not until devices for regulating electrical current and manipulating the various circuits were invented that electricity was able to take the place of gas for lighting theatres. These devices were called dimmers, and they revolutionized theatre lighting at the beginning of the twentieth century. Electric lights appeared in Salt Lake City in 1880, but were not installed in the Salt Lake Theatre until some years later. ▼

### Notes

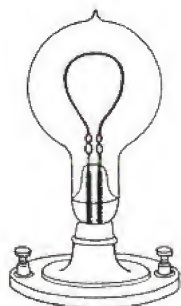
- 1 Fuchs, Theodore, *Stage Lighting* (New York: Benjamin Blom, Inc.), 1929.
- 2 Hartmann, Louis, *Theatre Lighting* (New York: DBS Publications), 1970.
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- Todd, Therald Francis. "The Operation of the Salt Lake Theatre, 1862-1875." Ph.D. diss., University of Oregon, 1973.



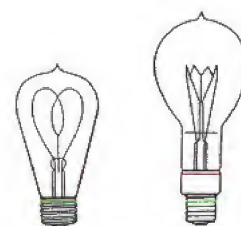
**T**he first really commercial arc lamp was the so-called Jablochhoff candle, which consisted of two carbon electrodes insulated from each other by material that was broken down and consumed by the arc as the electrodes wore away from the action of the arc.



**T**he first incandescent electric lamp was invented by Edison in 1879 and was provided with a filament made by the carbonization of a bamboo fibre.



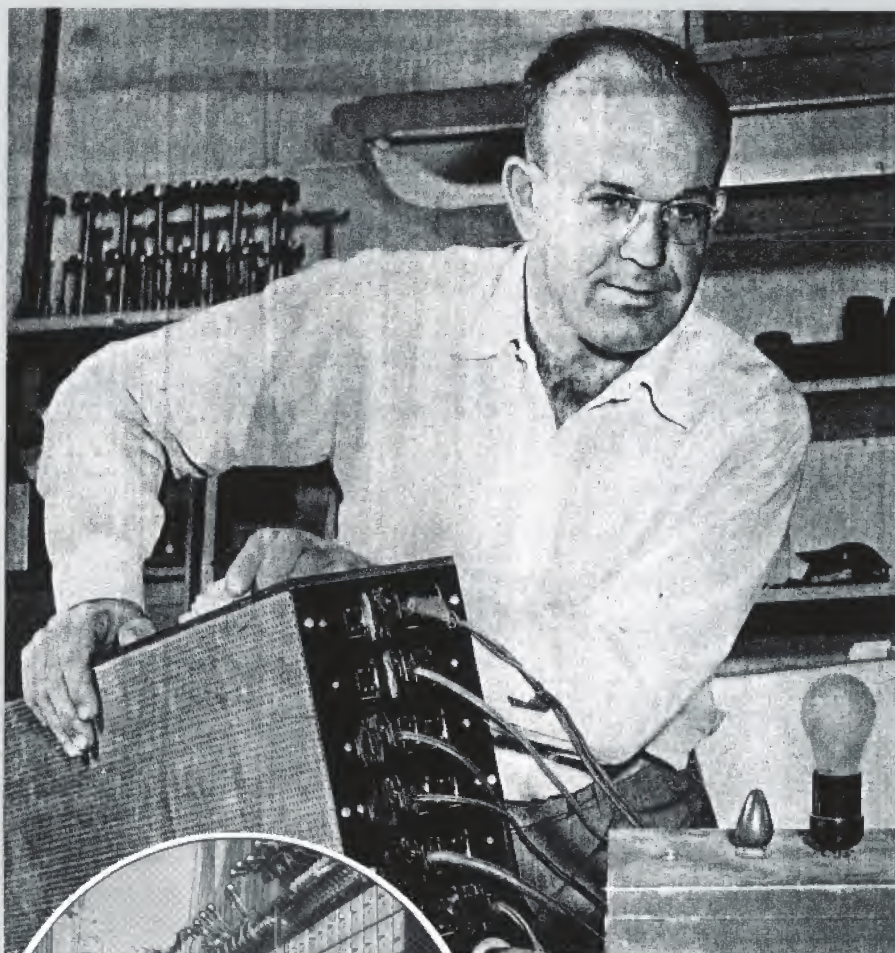
**T**he incandescent mantle in connection with the gas burner, invented in Germany in 1890, was an enormous improvement over the open flame and was quickly adopted by the theatre.



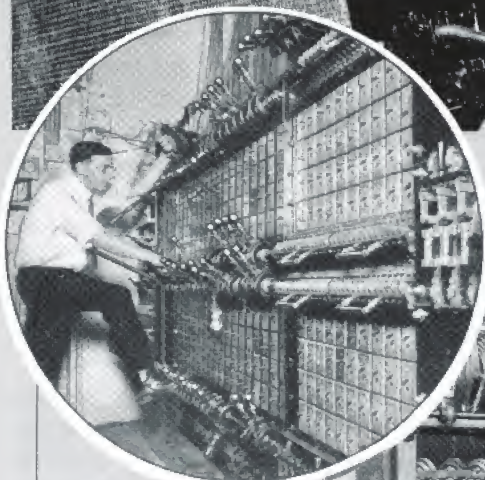
**E**dison's incandescent lamp finally settled down to a carbon filament as the result of inventions of various engineers.

**T**he present-day representative of the incandescent lamp is the tungsten filament, or mazda lamp. For the high-power units these lamps are usually filled with nitrogen.





*Ariel Davis with his famous dimmer.*



*Circle inset: Pulling dimmer switches required a great deal of coordination and flexibility on the part of the lighting operator. This is the switchboard to the dimmer bank shown above at the New York Hippodrome.*



*Right: Ward Leonard Dimmer Bank installed in the State Theatre in Jersey City, N. J. This dimmer regulated the colored lights in the elaborate chandelier above the auditorium, as well as the stage lighting. The Ward Leonard Dimmer in the New York Hippodrome controlled 5,000 amperes required for lighting effects in the early twentieth century.*

# Ariel Davis:

## *Utah Innovator*

*By J. Michael Hunter*

**A** discussion of theatre lighting in Utah would not be complete without mentioning Ariel Rual Davis. Davis was a famous inventor of theatrical lighting equipment. He held nearly sixty patents in the field of theatre lighting control.

Davis was born 14 February 1912 in Provo, Utah, to Rual D. and Mary (Kitchen) Davis. He attended Provo High School. Harlen Adams, a professor at Chico State University from 1939 to 1974, said this about Davis: "In September of 1924, I went to Provo High School, teaching two sections of beginning French and two sections of seventh grade English. There's one student I shall never forget because that young man, named Ariel Davis, spent all day dreaming. Fifteen years later, when I came to Chico State, the dimmers on the stage of the auditorium were 'Ariel Davis' dimmers, invented and built by that young boy."<sup>1</sup>

Davis graduated from Provo High in 1931. He then attended Brigham Young University where he received his B.S. in physics in 1936. He was a consultant on stage lighting technique at BYU with T. Earl Pardoe from 1932 to 1940. In 1937, Davis went to work for the Farnsworth Television Company in order to "assist with research that is hoped to make television a reality in the average American home."<sup>2</sup> He married Dorothy Jean Harding in 1941 and served in the U.S. Navy during World War II. After the War, Davis started *Ariel Davis Manufacturing* in Provo. He changed the name to *Electro Controls* in 1953 and moved the company to Salt Lake City, where he and his brother Myron sold stage



**D**avis revolutionized theatre lighting by creating a simple board of sliders and keys that looked somewhat like an organ keyboard.

*~\*~\*~\*~*

lighting equipment throughout the U.S. and Canada.

The company became famous for its "Davis Dimmer Switch." At the time, theatre lighting equipment consisted of a great cumbersome switchboard located in the back of the stage. Most lighting boards were six feet high and weighed up to five thousand pounds. As a production was in progress, three or four people would frantically hover about the board pulling switches. If fewer lighting operators were available, the operators were required to run along the length of the board in a frantic attempt to manage the complex lighting produced by the various switches. The switchboard was also a dangerous place because it was a great jungle of wires and connectors which could shock the operators and even catch on fire.

Davis revolutionized theatre lighting by creating a simple board of sliders and keys that looked somewhat like an organ keyboard. Davis's slider was a lightweight aluminum box about the size of a suitcase. The small box was easy to control with one operator, who could slide buttons up and down to make any combination of lights needed. Theatre lighting suddenly went from four frantic operators pulling switches to one operator sliding buttons along a panel. Davis came up with the idea of moving this portable box and its operator from the back of the stage to the back of the theatre behind the audience where the operator could clearly see what lighting was needed. The University of Utah's theatre was one of the first in the country to install this system. Davis was a consultant on stage lighting to Lowell Lees at the University of Utah from 1947 to 1964. His system of lighting is used worldwide in most theatres today.

In 1961, Davis received an award of recognition from the Utah Engineering Council for his developments in stage lighting and dimmer controls. In 1970, Brigham Young University presented him with the Franklin S. Harris Fine Arts Award for his unique contribution in the field of theatre. In *Notable Names in American Theatre*, Davis modestly listed his hobbies as fishing, inventing, and cooking. Ariel Davis died on 6 February 1997 at the age of 84. ▼

Ariel Davis photos and line drawings (p. 20-23) courtesy J. Michael Hunter. All rights reserved.

## Pioneer Spotlight

### Emma Lucy Gates Bowen

#### ON STAGE AND AT HOME

*By Marilynne Todd Linford*

**I**n 1916, at age thirty-six, Emma Lucy Gates signed a recording contract with Columbia Graphophone Company, now Columbia Records. Her recordings were so popular that today we would say she was number one on the charts. "There was a time . . . when she sold more records than any other singer of her type."<sup>1</sup> A 1983 *Deseret News* article categorized Emma Lucy as "the most famous woman musician in Utah history."<sup>2</sup> Also in 1916, she became Emma Lucy Gates Bowen, marrying a widower with twin sons. Examining her life as musical genius and elegant woman on stage, and at home as wife and stepmother, reveals both sides of this woman whose portrait hung alongside Maurice Abravanel's in Kingsbury Hall on the University of Utah campus for over fifty years.

Emma Lucy's talent, according to family legend, evidenced itself at age two when she picked out chords on the piano; by four she was playing tunes. At this time her family lived in Hawaii, where her parents were LDS missionaries, and Lucy had the opportunity to sing, dance, and play the ukulele for Queen Kapiolani."<sup>3</sup> Her skill at the piano brought her notoriety at age fourteen, when she won the Welsh Eisteddfod piano competition, which was held in the Salt Lake Tabernacle. She was the youngest person ever to win this award. In 1898, Lucy's half-sister Leah Dunford went to Germany with her husband John A. Widtsoe for his graduate education. Lucy, whose talent demanded the best training, went with them to study piano in Goettingen, Germany.

One day her professor heard her singing and insisted that she turn her attention to the study of voice even if that meant putting her formal piano training on hold. She therefore enrolled in the Berlin Conservatory of Music









to study voice, but realized that the other courses she was required to take to graduate would limit the time she could spend singing and playing the piano. She chose instead to have private instruction with Madame Blanche Corelli. Emma Lucy was open about her career plans with her teacher, admirers, and others who heard her amazing voice: she intended only to use it to sing in church and teach music.<sup>4</sup> She returned to Utah in 1901 and gave her first official concert in the Salt Lake Tabernacle with the Tabernacle Choir. Her stay in Utah was brief, however, as she was to return to the Eastern U.S. and Europe for more training.

Before leaving, a "farewell testimonial" was given for her as a send-off in October 1902. The newspaper announcement, which was both a news story and an advertisement, read in part:

"In her American concert tour last spring, she appeared in Carnegie Hall, New York, where she received six recalls. . . . Here are some of the glowing comments: 'Beautiful possibilities' —*N. Y. Tribune*; 'Mormon Jinny Lind' —*Brooklyn Eagle*; 'One of the best voices recently made known' —*N. Y. Times*; 'Beautiful Mormon diva, a voice rose-fresh . . . ' —*Boston Transcript*.

"Last January Miss Gates gave \$1000.00, the proceeds of her Provo concert, in aid of the cooking department of the Brigham Young Academy and pledged, moreover, the returns of one concert or recital each year to the same worthy end. It is therefore fitting that the institution so remembered shall lead out in giving the beautiful singer a County Farewell Testimonial in the Provo Tabernacle on the eve of her departure for a two year course of preparation for grand opera work."

In 1909 the Royal Opera House in Berlin offered Emma Lucy a five-year contract. She stayed in Germany seven years, spending two at the Royal Opera in Berlin, and then moving to the Royal Opera House of Kassel where she was made its prima donna. She returned to the U.S. in 1914 for a vacation just as the world faced its first world war.

An article in the *Juvenile Instructor* of 1915 stated:

"The amusement season of 1915, the world over, has been described as a graveyard of blasted hopes. From the grand opera houses of London, Paris and New York, down to the vaudeville and 'movie' concerns of the



smallest cities in the country, the devastation brought on by the war, has been something unparalleled in history . . .

"The Utah artist, Emma Lucy Gates, was among those whom the waves of adversity rolled back to America's shores. She was about to enter upon her fifth European season in Grand Opera, when the war broke out; she was in England bound for Kassel, Germany, to continue her successful engagement in the Royal Opera House, when England and Germany opened hostilities. Every professional avenue was thus closed to her, and Miss Gates decided to seek her fortune in her own country."<sup>6</sup>

Emma Lucy left many of her possessions in Germany, expecting to return. However, she was unable to do so and "lost many possessions—music, costumes and jewelry." Another young Utah musician tried to bring items from Lucy's five trunks which "contained valuable manuscripts, furs, the gowns she wore in the opera, her opera jewels and so many things of value" but was told she could bring nothing.<sup>7</sup>

Because of the war, Lucy began a career in the United States. She and her brother, B. Cecil Gates, organized the Lucy Gates Grand Opera Company and for several years toured the United States extensively.<sup>8</sup> Lucy was a coloratura soprano whose ability to embellish her music with ornate figuration showed the agility and range of her talent. "Her voice has been described as a sweet, clear, high soprano, but without the consistently strong magnitude and volume of some of her contemporaries."<sup>9</sup>

Emma Lucy was a woman willing to speak her mind, not only about singing

but also about polygamy. In a copy of a newspaper article in the archives of the Utah Historical Society, Emma Lucy is quoted as saying: "I have known many families in Utah where there were several wives, and I have known many unmarried girls in Europe—where matrimony is the only career—and I am convinced the woman who is one of many wives is happier than the permanent spinster."<sup>10</sup> Perhaps Emma Lucy had considered that statement personally. She was now thirty-six and world famous but unmarried and without children. But no doubt her heart yearned to fulfill those dreams.

This did, in fact, happen when on 30 July 1916, Emma Lucy married Albert E. Bowen whose wife had died in childbirth after delivering twin boys about eleven years earlier. How would marriage and children affect this woman of renown?

"Emma Lucy Gates married the prominent lawyer Albert E. Bowen, a widower with two sons. He evidently was an enthusiastic supporter of his wife's career. Lucy Gates Bowen continued an active concert, recording, and opera career through the 1920s and 30s. She began curtailing these activities about the same time her husband was called as one of the Apostles in the Council of the Twelve of the Church of Jesus Christ of Latter-day Saints in 1937. But she continued teaching aspiring opera stars until her death."<sup>11</sup>

Much has been written about Emma Lucy's role as a prima donna, but what can we find out about her role as wife and stepmother? We can get into the heart of this famous woman through the eyes of one of her stepsons. From the personal history of Albert Reeder Bowen, written in 1986, we read his feelings about his father's remarriage and the only mother he ever knew.

"Not too long after I went to live in Logan in 1913, my father met and fell in love with a glamorous singer, Emma Lucy Gates. This was to have a profound influence in my life. Aunt Leah Widtsoe was a sister of Emma Lucy's, and her husband, John A. Widtsoe, was President of the Utah State Agricultural College. . . .

"Aunt Leah and Uncle John met my father who was a young and promising attorney, and Aunt Leah arranged the introduction of my father and Emma Lucy. It was an

## BRIGHAM YOUNG'S *Legacy*



*Lucy Bigelow Young*

SUSA YOUNG



*Jacob F. Gates*

EMMA LUCY GATES



*Far left: This Lee Greene Richards portrait of Emma Lucy hangs in Kingsbury Hall at the University of Utah and is titled: "International Opera Singer." Left: one of only a few pieces of jewelry Emma Lucy still owned after losing most in Germany due to the war. Owned by Julie Bowen Elton, granddaughter.*







*Emma Lucy married Apostle Albert E. Bowen and became mother to his twin sons Albert and Robert.*



instant success. Emma Lucy had just returned from Europe where she had studied music and opera and had been singing at the Kaiser's Royal Opera in Kassel and Berlin. She had sung all over Europe, in England, Vienna, Austria and many other places. She spoke perfect German and had one of the great singing voices of her time. She had sung in most of the grand operas, *Carmen*, *Rigoletto*, *Madame Butterfly*, *Faust*, *Traviatta*, *La Boheme*, and many others and was ready to begin her American musical career.

"Father proposed to her and she accepted, but said she would not marry him until she had paid off all of the debts, which she had contracted for her musical education. I am sure he reluctantly agreed.

"One summer when I was about ten years old, I went to the Widtsoe home on the campus of the college, and Marcel, the Widtsoe's only son, took me and Bob (my twin brother) into his mother's bedroom and showed us a hand-carved oak chair which a Norwegian woodcarver had made for Emma Lucy with the initials ELB carved on the back and inlaid in the seat of this chair. Marcel announced that my father was to marry his "Aunt Lucy," as she was called. I was told it was all hush-hush and

I was not to tell anyone on pain of punishment. This was how I found out about my father's romance. "Not long after this, I met Emma

Lucy and fell completely in love with her myself. She took Bob and me to the movies and to the ice cream parlor and bought us big sodas and we just adored her. This happened each time she came to Logan to stay with her sister and visit my father.

"Well, to make a long story short, the summer I was eleven years old, and after school, I was packed off to Aunt Emma's where I would be out of the way, and the wedding took place in June in the Salt Lake Temple with Joseph F. Smith, President of the Church, performing the ceremony. Of course I knew of the wedding. My father and his new bride drove down from Logan with some friends and came through Perry on the way to Salt Lake.

"Bob and I stayed in Perry all that summer so that the newlyweds could have a honeymoon. In the fall, when school opened we went back to Logan and a new home with our new foster mother. We traveled on a wagonload of peaches with a peddler who was going to Cache Valley to sell his wares and where no peaches were grown because it was too cold.

"We did not go immediately to our new home. Oh, no, but to Aunt Edith's where we were tubbed and scrubbed thoroughly. We then went to the home, which my father had rented for his family.

"Thus began a happy and a wonderful experience. Let no man tell me that a step-mother cannot be wonderful. With this wonderful woman for a mother, who never once treated us other than as her sons, life was joyful and happy. Bob and I were always clinging around her skirts. Wherever she went, we went. The town's people used to say that they knew where Emma Lucy was whenever they saw us.

"My father was a strict disciplinarian. He was kind, but a little austere. Parents who were that way, people who showed little emotion, had raised him. He demanded prompt obedience. Well, Emma Lucy came into my life as a ray of sunshine. She had a sweet voice. I could talk to her and she gave her affection without stint. My father used to say that he was afraid to leave Emma Lucy because if he did his boys would want to stay with her. This was a joke, of course, because nothing of this sort was ever contemplated.

"Well, that year of 1916, mother as I thought of her, although I called her Aunt



Lucy for quite a while, stayed at home in Logan until after Christmas. That was the most wonderful Christmas I had ever known. We had a tree with ornaments, many of which were made. There were popcorn balls, paper chains of various colors, and tinsel and candles and ornaments. . . . After Christmas, Mother made plans to leave on a concert tour in the East and South and was to be gone about three months.

" . . . On the day of her departure, we got on a train and went to Ogden where Mother was to go east. As the time for her departure came, I could not stand the thought of her going and broke into tears. It was so bad my father and Aunt Leah and Uncle John, who were with us, brought me and Bob to Salt Lake for a week where we were consoled. . . .

"She wanted to have some children and used to talk about how much she wanted especially to have a daughter. This was not to be, notwithstanding she underwent surgery to correct a physical condition which prevented her from having children. . . .

"Let me here describe the kind of home environment in which I lived. My parent's home was a center of culture. We were famed for the dinner parties my mother was always having for the family and friends. The cooking was superb and there was the ever-present music, which surrounded us. Good books were always encouraged and read, but above all else, the associations were precious. I recall vividly, with great pleasure and satisfaction, listening to the conversation during and after dinner when such great people as John A. Widtsoe and his wife Leah, President J. Reuben Clark, Jr., Hugh B. Brown, and a host of other greats who would get together at our house or one of theirs, and discuss and exchange ideas on every subject. Bob and I were never excluded from these affairs. They stimulated and often fascinated us as we listened and we often would take part, but it was mostly the listening and learning. It was a wonderful environment to be raised in, and I am most grateful for the enriched setting in which I was raised."<sup>12</sup>

Emma Lucy Gates Bowen was an outstanding prima donna and a sensitive, loving stepmother; she was a successful woman on the stage and at home. "Lucy Gates gave her last formal public appearance in 1948 at a testimonial concert in her honor. She died at home in Salt Lake City on April 1951 at age

seventy-one."<sup>13</sup> Emma Lucy kept love of home and family her top priority and the most important activity of her life, while sharing freely her gift. ▼

### Notes

1 Emma Lucy Gates Bowen Collection (Utah State Historical Society), MSSB97.

2 Deseret News Thursday, 8 December 1983, Living Today Page C1, "Women musicians who pioneered the arts in fledgling Utah."

3 Emma Lucy Gates Bowen Collection (Utah State Historical Society), MSSB97.

4 Ibid.

5 From a newspaper clipping dated 10 October 1902, from the Curtis and Julie Bowen Elton collection.

6 Horace G. Whitney, *The Juvenile Instructor*, July 1915, page 434-40, "Emma Lucy Gates, An Artist to Whom the War Proved a Blessing in Disguise."

7 Helen Gibbons, Deseret News, Friday, 7 December 1984, "WWI and the adventures of women musicians abroad," page C3.

8 Gibbons, page C3.

9 Emma Lucy Gates Bowen Collection (Utah State Historical Society), MSSB97.

10 "'European Women ready for Polygamy,' Says Mormon Leader's granddaughter," Utah State Historical Society archives.

11 Emma Lucy Gates Bowen Collection (Utah State Historical Society), MSSB97.

12 Albert Reeder Bowen Personal History, 1986, p. 13-18, 31.

13 Emma Lucy Gates Bowen Collection (Utah State Historical Society), MSSB97.

Photos courtesy Julie Bowen Elton, © Utah State Historical Society. Photo of jewelry by Robert Johnson. All rights reserved.

**I**n Europe, Emma Lucy studied music and opera and sang at the Kaiser's Royal Opera in Kassel and Berlin. She had sung all over Europe, in England, Vienna, Austria and many other places. She spoke perfect German and had one of the great singing voices of her time.

~~~~~

Below: Emma Lucy and husband christened the S.S. Brigham Young.





# SUP Highlights



Standing left to right: President Philip Richards; Glen Rogers, Shivwits Band Chairman; Lawrence Snow, Assistant Band Chairman; Kellie Gallegos, Bureau of Indian Affairs; Patrick Charles, Assistant Band Chairman; Bart Anderson, Historian. Kneeling left to right: Harold K. Monson, area vice president SUP; Gary Berglund, former Chairman Trails and Landmarks Committee; Russ Bateman, Chairman Trails and Landmarks Committee; Keyne Thorne, Cotton Mission President SUP.

Below: Dann W. Hone, speaker at the Ladies Session of SUP annual training seminar.



•The **Cotton Mission Chapter** of Sons of Utah Pioneers recently placed a monument at the grave of Shem, Shivwits Band Chieftain, at the St. George cemetery. His grave had previously been unmarked. The project was initiated and spearheaded by

Gary Berglund, Chairman of the Trails and Landmarks Committee of the SUP.

A dedication service was held at the cemetery on October 17 under the direction of Keyne Thorne, president of the Cotton Mission Chapter. Attending were several members of the Shivwits Band, including Band Chairman Glen Rogers, Assistant Band Chairman Lawrence Snow and Patrick Charles, other Band leaders, members and families. Kellie Gallegos represented the U.S. Bureau of Indian Affairs. The National President of Sons of Utah Pioneers, Phillip Richards, came from Salt Lake City for the event. Cotton Mission Chapter members and friends also attended.

Bart Anderson, a local historian, gave a brief history of Shem and a description of the St. George area when the first white settlers came. Shem was a well-known chieftain of the Shivwits Band at that time. Highly respected by the new settlers and his own people, Shem served as a peacemaker for the two cultures. He became a trusted friend and assisted the early settlers in using methods of fighting diseases proven effective in Indian culture. He converted to The Church of Jesus Christ of Latter-day Saints, and was a faithful member holding the office of Elder. Shem was born in 1840 and died in 1930 at the age of ninety years. Prior to his death he requested that he be buried in the St. George cemetery next to his beloved friends.

Remarks were given by Chairman Glen Rogers of the Shivwits Band, who expressed

special appreciation to the chapter for honoring Shem. Others who spoke briefly were Kellie Gallegos, Lawrence Snow, Gary Berglund, and Keyne Thorne. A dedicatory prayer was given by Harold K. Monson, area vice president of the SUP.

Shem's monument may be seen southwest of the cemetery sexton's building in the St. George city cemetery.

*Submitted by Dora Monson*

•On 11 January 2003, the National Society of the Sons of Utah Pioneers held their annual training seminar at the national headquarters. A panel consisting of Louis Pickett, Phil Richards, Kent Lott, Orson Wright, John W. Anderson, H. Alan Luke, and Frank Brown discussed the theme of "Can SUP Survive and Grow in the Future?" The combined business session included formulation of the 2003 goals set from the breakout sessions and information on the upcoming 2003 National Encampment to be held in Utah Valley.

The Ladies Session featured information on the BYU-Jerusalem Center from speaker Dann Hone. The Dinner Program included musical numbers and an address by Dr. Fred Woods, "Gathering to Nauvoo."

**CORRECTIONS:** *Pioneer*, Autumn 2002 issue; "Sweet Success," page 17, second paragraph reads: . . . "he [George Brunt] became the first to envision irrigation in the Snake River Valley." This was incorrectly interpreted. Ron Harker wrote about Brunt and the Osgood sugar beet project: "George Brunt, an Idaho Falls businessman, was the first to envision the sweep of irrigation in the future of the area when he planted a trial test of alfalfa, oats, clover and wheat in a ten-foot patch of sagebrush-cleared ground." The area referred to is **Osgood**—a certain community—which then contained 7000 acres of state-owned dry-farm land. His vision was to irrigate this large dry-farm land in 1914. Later in 1920, Utah-Idaho Sugar Company acquired the Osgood land and leased it to beet growers. Much earlier (about 1891), canals had been dug and irrigation began in much of the Snake River Valley, which includes many cities and communities which benefit agriculturally from the river.



# National Encampment 2003: August 7th, 8th, 9th

## Pioneers Past and Present

*Sponsored by Squaw Peak Chapter*

**UTAH VALLEY STATE COLLEGE, OREM, UT**

### ENCAMPMENT HEADQUARTERS:

Hampton Inn & Suites, 851 W. 1250 So., Orem, UT 84058

**ENCAMPMENT CHAIRMAN:** Keith Black

**ENCAMPMENT CO-CHAIRMAN:** Lee Crabb

### THURSDAY, 7 AUGUST 03

2:00 - 5:00 Check In & Registration (Hampton Inn)  
 5:30 - 7:15 Opening Ceremonies & Dinner  
**KEYNOTE SPEAKER** at UVSC  
 8:15-10:00 Play: *West Side Story* at SCERA Shell  
 Outdoor Theatre, 699 So. State St., Orem

### FRIDAY, 8 AUGUST 03

7:30 - 9:30 Chapter Presidents' Meeting  
 8:00 - 9:30 Check In & Registration  
 8:30 - 9:30 Continental Breakfast at hotels only  
 9:30 - 4:00 Bus Tours  
 6:00 - 8:30 Dinner, Music & Program at UVSC  
*Merrill Bateman*

### SATURDAY, 9 AUGUST 03

8:00 - 9:30 Check In & Registration  
 7:30 - 9:00 National Board Breakfast Meeting  
 9:30 - 11:30 Business Meeting & Spouse Program  
 12:00 - 2:00 National SUP Awards Luncheon  
 2:00 - 5:00 Free Time  
 5:30 - 7:00 Presidents' Banquet (UVSC)

*Each person is responsible for securing their own housing.*

Cut here and return with check to address below:

**Registration Form: 2003 SUP National Encampment Utah Valley, August 7-9, 2003** *(please print)*

Name:	Spouse:	Phone: ( )	SUP Chapter:
Address:	City:	State:	Zip code:
Select 1st, 2nd & 3rd Choices: <i>(circle and mark choice)</i>	Bus Tour A	Bus Tour B	Bus Tour C
	Bus Tour D	Bus Tour E	
Early Registration \$85.00	Late Registration \$95.00	Saturday Only \$45.00	Bus Tour \$15 or \$20
			Total
Member: \$	\$	\$	\$
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Mail checks and Registration Form to:

Jim Finch, 2385 E. 400 So., Spanish Fork, UT 84660 (801) 798-7165

Make checks payable to: SUP Squaw Peak Chapter

For Additional Information contact: President Roger C. Flick, Home: (801) 225-4943, Work: (801) 422-6010

**BUS TOURS:** ALL bus tours include a lunch (cost varies).

■ **Tour A: MORMON TRAIL: WYOMING to SALT LAKE CITY:** Yellow Creek in Wyoming or the Needles where Brigham Young took sick; numerous camp sites of various pioneer groups: Hastings/Lyman, Orson Pratt, Sessions, Noble-Forsgren; Mormon Flat, Big Mountain Pass, Little Mountain, Donner Hill, This is the Place, Salt Lake Valley Camp, Pony Express Station, Echo Canyon, etc. *Tour Guide: LaMar Berrett, Cost: \$15 (limited to one bus).*

■ **Tour B: PORTER ROCKWELL, PONY EXPRESS, LEHI:** The areas of Porter Rockwell's Stage Stop and Pony Express Route; Camp Floyd where Johnston's Army camped and the cemetery where many of the soldiers are buried; old ZCMI stores in Lehi and historic homes. *Tour Guide: Carl Mellor, Cost: \$15 (limited to one bus).*

■ **Tour C: HISTORY of PROVO AREA:** Original Fort Utah site (not to be confused with replica), Brigham Young University campus old cemetery site, Provo Cemetery graves of: Philo Farnsworth (*inventor of television*), A. O. Smoot, Dan Jones, and many others. Academy Square building; Utah Lake Fishing Industry. Some walking optional. *Tour Guide: Robert Carter, Cost: \$15 (limited to one bus).*

■ **Tour D: BRIGHAM YOUNG UNIVERSITY:** Lectures on Special Collections Library, Family History Center Library, Overland Trails project involving diaries of pioneers available on the Internet, Molecular Genealogy. As the tour moves around campus, shuttle carts will be available for those who need transportation. *Tour Guide: Roger Flick; Cost: \$15 (must drive your own vehicle).*

■ **Tour E: THANKSGIVING POINT:** Tour will include: Magnificent flowered sunken gardens with their beautiful waterfalls, which can be viewed from the visitors center or you can stroll through any of the mile of walkways; captivating dinosaur museum (world's largest) and the displays of these ancient inhabitants who once lived where we now live; IMAX presentation on a six-story-high movie screen. *Tour Guide: Charles Topham, Cost: \$20 (must drive your own vehicle).*

### Registration Fees: per person

■ Early Registration by July 15 ..... \$85.00  
*All banquets, programs & activities, except bus tours & housing*

■ Late Registration after July 15 ..... \$95.00  
*All banquets, programs & activities, except bus tours & housing*

■ Saturday Activities only ..... \$45.00  
*Awards and luncheon, entertainment & evening banquet*

■ Optional Friday Bus Tours ..... cost varies \$15 or \$20  
*Guided tours to historical sites and points of interest with lunch*

Total Amount Enclosed:

\$



## SUP NEW MEMBERS

Jack Allen, GrovC  
 Belmont Anderson, Holl.  
 Jay G. Bachman, Ogd.  
 Clayton D. Baird, SC  
 Curtis M. Bergen, Me  
 Kenneth D. Burnhope, Holl.  
 Donald Cameron, HV  
 David Cannon, Palm  
 Robert K. Chidester, AL  
 Wesley Christiansen, Hur  
 Arlen Mark Clement, GrovC  
 Colin S. Delahunty, Cen  
 John W. Ellertson, Me  
 Norman W. Godfrey, CR  
 John Hadley, Cent.  
 Vern Hadley, BV  
 John Robert Hicken, MtV  
 Tye Hoffmann, SC  
 Robert W. Hunt, SC  
 Barton F. Jensen, USRV  
 Robert Jensen, LSL  
 Russell Keller, RedR  
 George P. Lang, Hur  
 Norman R. Layton, BE  
 Kenneth L. Lovell, Ogd.  
 Bill McGaha, BE

Albert P. Moulton, GrovC  
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 Gail Reeser, USRV  
 Merien L. Robins, SqP  
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 Thad Utley, CM  
 Gene VanWagoner, Hur  
 Allen White, AL  
 J. Oscar Winget, SevV

## Chapter Eternal

*In loving memory of our SUP brothers who have recently joined their pioneer forebears on the other side of the veil.*

*Pioneer rejoices in the lives of these good men and extends its sympathies and good wishes to families and loved ones.*

Joseph W. Bauer  
*Cedar City Chapter*  
 Walter Thomas Best Jr.  
*Grove City Chapter*  
 Marion D. Bevan  
*Settlement Canyon Chapter*  
 Garth Boyce  
*Squaw Peak Chapter*  
 Eugene Christensen  
*Eagle Rock Chapter*  
 Glenn Cornwell  
*Murray Chapter*  
 Clayton Walter Fike  
*Member at large*  
 Samuel H. Gordon  
*Box Elder Chapter*  
 Stephen James  
*Box Elder Chapter*  
 Clyde Jones  
*George Albert Smith Chapter*  
 Robert Losee  
*Box Elder Chapter*  
 David McOmber  
*Squaw Peak Chapter*  
 Aaron Moss  
*Brigham Young Chapter*  
 Roy Dee Olpin  
*Sevier Valley Chapter*

Preston Woolley Parkinson  
*Salt Lake City Chapter*  
 Spencer R. Reeder  
*Box Elder Chapter*  
 Leo Reeve  
*Hurricane Valley Chapter*  
 Mark Udy Jr.  
*Sugarhouse Chapter*  
 Grant Ursenbach  
*Eagle Rock Chapter*  
 David Weller  
*Eagle Rock Chapter*  
 Ross Wilhelmson  
*Beehive Chapter*

If you would like your chapter's activities included in "SUP Highlights," please send pertinent information to *Pioneer Magazine*, 3301 East 2920 South, Salt Lake City, UT 84109. You can also email us at [sonsofutahpioneers@networld.com](mailto:sonsofutahpioneers@networld.com).

# The Healing Balm of Theatre

*By Mary A. Johnson  
 President of DUP*

In thinking of the theater I am reminded that one of my earliest memories goes back to this theatrical heritage of Utah. It was when I was about six years old that I attended a musical production brought to our little community by the Brigham Young University Theater Department. The name of the production has gone from my memory, but the beautiful people, exquisite costumes, gracious movements of the dancers, and wonderful musical voices linger in my mind.

In my heart I became the star singer, dancer, and actor. One of the scenes was done in a park setting, with couples strutting along singing: "I'm in love with a lovely lady/Just myself and her parasol shady," etc., after which they would hide behind the parasol giving the illusion of a kiss. It made our young hearts flutter and for weeks, we children in our neighborhood would walk the street in a group, singing that love song and imagining that we were on stage performing. What excitement it brought to children in a rather hidden, poverty stricken community. Theatrical performances must have lifted the spirits of the adults in the community too: they who worked so hard and had so few chances for relaxation and entertainment.

One of the benefits of theater, besides relaxation and entertainment, is the balm it brings to a dreary world. Was it any wonder that Brigham Young promoted theatrical arts, with music, dance, and drama? He may not have known about endorphins and their effect on excitement and energy, but he must have known how the arts lift the soul and soothe the troubled heart.

What a debt of gratitude is owed to those early performers who brought such culture and refinement to the desert, and to the pioneers who left us this great theatrical heritage.

*Visit the theatre room at the DUP Museum to view photos of early theatrical stars, tickets, playbills, and musical instruments used in the orchestra. The enormous Salt Lake Theatre curtain hangs in the center court the length of two floors.* ▼



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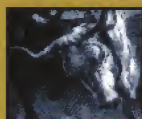
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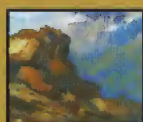
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